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MODERN
GREEK GRAMMAR
—
DONALDSON

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MODERN GREEK GRAMMAR:

FOR THE

USE OF CLASSICAL STUDENTS.

BY

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EDINBURGH:

ADAM & CHARLES BLACK,

BOOKSELLERS TO THE QUEEN.

MDCCLXIII.

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P R E F A C E.

THIS Grammar is sent forth in the hope that it may attract the attention of Scholars to an interesting field of Hellenic literature, which is almost entirely unknown to British Students. All that the Compiler had to do was to take five or six of the modern Greek Grammars, extract what was peculiar to the modern Greek, and present it in as condensed a form as possible. The Classical Student is thus saved time and expense ; for modern Greek Grammars necessarily contain a great deal of matter with which he is already acquainted. The present Grammar, too, might have been compressed into smaller dimensions, if those irregularities, which are now banished altogether from the written language, had been omitted. But as one of the most interesting departments of modern Greek literature is the Ballad poetry, and as the changes which characterise modern Greek form a part of the history of the Greek language, for the benefit also of travellers in Greece wishing to converse with the common people, I have given a copious list of the popular variations. This is the more needed, that Corpe's Modern Greek Grammar, though otherwise very good, is here remarkably deficient.

In regard to the part of this Grammar which relates to the comparison of ancient with modern Greek, I have been left almost

entirely to my own resources, not having seen the *Æolo-Doric Grammar* of Christopoulos, nor the *Grammar* of Bamvas. The Grammars which I used were—

1. *Nova Methodus* of Father Thomas (Paris, 1709), of which there was a partial translation by H. Robertson, M.D.

2. A Translation of M. Jules David's *Parallel of the Ancient and Modern Greek Languages*, by John Mitchell, London, 1824.

3. *Grammatica Linguae Græcæ Recentioris, Romæ*. In Collegio Urbano, 1837. (By Franz.)

4. *An Introduction to Neo-Hellenic*, by Henry Corpe; London, Groombridge & Sons, 1851.

5. *The Grammar in Col. Leake's Researches*.

I have also examined Sophocles' *Modern Greek Grammar*, but had not the book beside me while compiling.

I have compared the statements of these Grammars with the results of my own reading, and with what I have observed in conversation with Greeks whom I met in London. I have also added a few things which I did not find noticed in the Grammars.

In the sketch of Greek literature, I am indebted—

1. To Col. Leake's *Researches in Greece*—London, 1814—which contains a *Modern Greek Grammar*, and an account of *Modern Greek Literature*, with extracts from several of the earlier

poems. All honour to Col. Leake, for he is the only Englishman who has worked properly in this field.

2. To a small Tractate by Alex. Negris, called, "The Literary History of Modern Greece."

3. To Christian August Brandis's *Mittheilungen über Griechenland*. Vols. II. & III.

There is also a list of early modern Greek writers in Ducange's *Gloss. Med. et Infimæ Græcitat.*

In all cases where I have pronounced an opinion on modern Greek works, except in the case of Germanos, whose character I take from Brandis, and Tricoupi's historical work, the reference to which in § 15 *infra*, is added by Professor Blackie, I have read the books themselves, or large extracts.

Some say that modern Greek is quite different from ancient. Let such devote an hour or two to this Grammar, and then give judgment. It is really astonishing to notice the number of forms which, differing from Attic Greek, coincide with the proper forms as seen in verbs in μ or in Sanscrit. Altogether, there are very few forms that do not find their parallel in the ancient language. As to words, there is no doubt that the language was corrupted by intermixtures; but these foreign elements have been systematically expelled; and now I think it may be said with truth, that there is not a purer language in Europe. For, owing to the flexibility and scope of the language, every new idea which this progressive age creates, and which, when transplanted into such languages as English and French, or even German, retains the form

(sometimes Greek, as phonography) given it in its birthplace, is clothed with a Greek dress on its reaching a Greek mind. Thus, for a steam-boat they have ἀτμόπλοιον; for a railway-carriage, ἀτμαμάξα; for a balloon, ἀερόστατον; for a toilette, καλλυντήριο; for daguerreotype, ἡλιοτυπία, &c.

Apart from its excellencies as a language, modern Greek deserves the careful study of the Scholar. It abounds in illustrations of the Classic Writers, and already, though very little has been done, several words, such as ἀνόγω, to get into the open sea, in Xenophon's Hellenica, have been explained by its help. A knowledge of it is also of the utmost importance to Greek etymologists, and it has been used for etymological and lexical purposes, though sparingly, by Pott, Donaldson, Liddell and Scott, and others.

It is the Theologian, however, who will find the greatest help in modern Greek. And the reason is obvious. The present language of the Greeks is the result of oral tradition, and is therefore a representative of the ancient conversational dialect of the Greek people. Accordingly, it contains many ancient forms, just as we find in Scottish or in some of the dialects of the counties of England, words and expressions occurring in Shakspeare, but now obsolete in written English. It also contains numerous Doric, Æolic, and Ionic, as well as Attic forms; as might have been expected, for there is not the slightest reason to suppose that the Attic was the conversational dialect of any but the smallest portion of the Greeks. Now, on looking over the field of Greek literature, the remains of the use of a conversational dialect are to be found principally in Homer, the comic poets, and the writers of the New Testament; and accordingly modern Greek

bears most analogy to these. Thus, for instance, the form *ἄσταχυς* is common to Homer, the New Testament, and modern Greek. But as the dialect of the New Testament is nearest in time to the Neo-Hellenic, it resembles the Neo-Hellenic in the greatest number of points. It, too, takes forms from almost all dialects, as *ἀφείωνται*, &c. (See Winer, *Gram.* § 4.) It abounds in verbs which insert a *ν* after the vowel, as *ἀλλοιόνω* for *ἀλλοίζω*. And even particular expressions, such as *ἀπὸ μιᾶς*, at once, are common both to Hellenistic and Neo-Hellenic. There are also multitudes of words peculiar to these two dialects. Of the similar grammatical forms, numerous instances are given in this Grammar, but the passages quoted might have been multiplied indefinitely. A vast deal has yet to be done in illustrating the New Testament dialect from modern Greek; and I have no hesitation in asserting, that next to a knowledge of Aramæan, perhaps before it, the most essential requisite to a proper comprehension of the New Testament dialect, is a thorough acquaintance with the present language of the Greeks.

It may be remarked also, that modern Greek is now beginning to receive that attention which it deserves. Pennington makes use of it in his *Book on Greek Pronunciation*; Professor Blackie has gone still farther into the matter in his "*Pronunciation of Greek*;" and the *Athenæum* (on Corpe's Grammar), and the *Times* (on Tricoupis's Greek Revolution), have pronounced favourably on the language. So that we may confidently hope that the time will soon come when no man can be pronounced a Greek scholar, who is not master of Neo-Hellenic, and when that language will be taught in our schools and colleges. Continental Scholars in this as in many other matters, have gone far ahead of us. Many Germans, such as Ross, Brandis, Thiersch

speak the modern dialect, and in Paris it is taught in the University.

In order to save constant repetition of the words, I have used the letter H. for the Hellenic, as the Greeks call the ancient language ; and Neo-H. for modern Greek. I have also used the letter P. to express the popular or vulgar dialect, which occurs in the early modern Greek writers, in the Ballads, and in the conversation of the common people.

SKETCH OF NEO-HELLENIC LITERATURE.

1. The modern Greek language is known under a variety of names. The one usually given to it up to recent times was the Romaic; but, as that appellation pointed to a corrupt age and to a state of slavery, it has been generally discarded by native writers, and the language is now called the Neo-Hellenic.

2. Neo-Hellenic is generally said to be a development or a corruption of Ecclesiastical or Byzantine Greek. There can be no doubt that the greater number of its peculiar forms do occur in Hellenistic; but whether it arose from a particular variety such as the one mentioned, or whether it be not the result of a variety of causes, some of them in operation long before the time of the Hellenistic, let the reader determine from the following Grammar. Col. Leake does not recognise an ecclesiastical dialect at all; and correctly, if the word ecclesiastical is used to designate the Greek of the Fathers; for the language of the Fathers, just like that of the Byzantine writers, is not Hellenistic, but a modification of the κοινή διάλεκτος. The Neo-Hellenic was rather contemporaneous with the Byzantine than posterior to it; for, while the latter was usually employed in writing, and was an imitation of earlier Greek, the former was the language used in conversation and by the common people. Indeed the Byzantine, as we have it in the Alexiads of Anna Comnena, or even in Cantacuzenus (not to mention earlier writers), is not much inferior in

purity to Pausanias, and writers of his age ; certainly not far, if at all, below Achilles Tatius and some others of the Greek novelists. There arose also another variety of Greek, principally among the patriarchs and bishops of the Greek Church (whence its name, Ecclesiastical), in which were retained most of the old inflexions with a strange mixture of Turkish and other foreign words. In this dialect the influence of the Hellenistic (perhaps we should say, Neo-Hellenic) was very great. It used such forms as ἡλθα, had no dual, and rarely employed the optative. But this priestly language, as far as I can ascertain, was not earlier than Neo-Hellenic. Very curious specimens of it are to be seen in Martin Crusius's *Turco-Græcia*.

Some of the Greeks themselves, Christopoulos especially, maintained that Neo-Hellenic was a union of the Æolic and Doric, and the poet published what he called an Æolo-Doric grammar of the language. There are various dialects of Neo-Hellenic. Of these the Tsakonian has attracted the attention of Thiersch, Leake, and others, as it differed considerably from the other dialects, and contained, or as Leake thinks, was merely *supposed* to contain, Doric forms not found in these.

3. The earliest Neo-Hellenic works, of whose date we are sure, belong to the 12th century, and are the productions of Prodrômus (he styled himself Ptochoprodromus), a monk who addressed one of his effusions to the Emperor Manuel Comnenus, and consequently must have lived about the middle of the 12th century. Specimens of his poetry are given in Leake's *Researches*. Leake says he got them from Ducange, *Gloss. Med. et Infim. Græcitatibus* ; but on examining the book (Du Fresne's edition), I found none collected, but a few lines scattered here and there under different words. The language does not differ from the Neo-Hellenic of the commencement of the 19th century. Ducange gives extracts also from other Neo-Hellenic poems, which were written in the 14th and 15th centuries ; but neither of the merit of these nor of

that of the poems of Ptochoprodromus, can an estimate be formed, as large extracts were never published.*

4. After the taking of Constantinople by the Turks, the Greek nation was reduced to the most abject state of slavery, sometimes under the power of the Turks, sometimes under that of the Venetians. Education was neglected ; there were few learned men among them ; and even those who could have written books, would have been unable to publish. The consequence was, that few Neo-Hellenic books made their appearance, and the language was corrupted by a vast intermixture of Turkish and Italian words and phrases. This was the state of matters down to the time when the deeds of the French Revolution stirred up the Greek mind to thoughts of liberty and progress.

5. During this state of stagnation, Crete was almost the only place in which there was the least literary spirit, and here appeared several poets in some respects remarkable and worthy of study. The most illustrious of these is Vincenzo Cornaro (about the end of the 16th century), whose poem, the *Erotocritos*, has been republished several times. It is a long and rather dry Epic, but containing passages of sterling poetry, and interesting as a partial reflection of its own age. The names of its heroes are borrowed from antiquity, and the occurrences are supposed to take place when good King Heracles reigned at Athens ; but the characters belong essentially to the Middle Ages, and the poem is allied to similar Italian works of the same period. Leake and Brandis have given abstracts of the poem, and Brandis conceives he discovers in it a vein of poetry quite peculiar and distinct from the Italian school.

The other poems produced in Crete (most of them in the 17th

* For a more particular account of Prodromus, see Dr Smith's Dictionary, art. Theodorus Prodromus ; Bernhardt (Grund. Gr. Litt. vol. ii. p. 503) asserts that Prodromus is the author of the 62d Anacreontic.

century) decidedly belong to the Italian school. Of these may be mentioned the *Erophile*, a tragedy in five acts, by George Choratzzi, full of horrors, and based on an Italian play; *King Rhodolinos*, by Andreas Troilos, another tragedy similar in nature to the former; and the *Fair Shepherdess*, a pastoral.

6. Almost all the early Neo-Hellenic works were poetical. The earliest specimens of prose are to be found in a book, the title of which, as it tells its own tale, we copy: "*Turco-Græciæ Libri Octo*, a Martino Crusio, in Academia Tybengensi Græco et Latino Professore, utraque lingua edita; quibus Græcorum status sub imperio Turcico, in Politia et Ecclesia, Oeconomia et Scholis, jam inde ab amissa Constantinopoli ad hæc usque tempora luculentur describitur, Basileæ." There is no date on the title-page, but that attached to the dedication is 1584. The book is quite common in our libraries.

This Collection contains various works by the learned men in Græce, with whom Crusius corresponded. Some of these are in the old Greek, others in the modern. In the latter there is a history of the patriarchs of Constantinople to the year 1577, by Manuel Malaxos. There are also various Neo-Hellenic exercises and remarks on the popular language, and a large number of letters, some in ancient Greek and some in modern. The collection contains, also, the celebrated Neo-Hellenic translation of the *Batrachomyomachia*, by Demetrios Zenos of Zakynthos, on which several German scholars in recent times have written learned commentaries. Altogether the book is very valuable for the information it gives us both as to the state of Greece, and also of its language, in the end of the 16th century.

7. The 18th century boasts of few Neo-Hellenic works, and the best writers often employed the Hellenic. The most remarkable men were Eugenios Bulgaris, Nicephoros Theotoki, and Metetios.

Eugenios Bulgaris was born at Corfu in 1716 ; in 1775 was raised to the archbishopric of Cherson by the Empress Catharine, —afterwards resigned it in favour of Theotoki ; and died at Petersburg in 1806. Bulgaris was very highly esteemed by his countrymen. His most famous work was 'a treatise on Logic, which became very popular. Besides this and several other original works and poems, he translated a number of celebrated books.

Nicephoros Theotoki was also a native of Corfu. He was twenty years younger than Bulgaris—was educated at Bologna and Mantua—became Archbishop of Cherson, then of Astrachan—retired, and died at Petersburg in 1800. His works were principally theological and philosophical.

Meletios was born at Joannina, and in 1703 became Bishop of Athens. His Geography and Ecclesiastical History, though defective, were the means of great good to his fellow-countrymen.

8. About the end of the last century a new era began to dawn on Neo-Hellenic. A national enthusiasm took possession of the minds of a goodly number of educated Greeks, who resolved to raise their country from the degradation into which it had sunk. As a consequence of this movement, education was extended among the Greek people, and the language gradually threw off those Turkish and Italian elements with which it had been encrusted. This improvement is still going on ; and as education advances, and the Greek people learn the ancient language, foreign admixtures are rejected, and Hellenic words used instead.

Rhigas of Velestina was the originator and leader of the Greek Revolution. A man of bold and strong heart, of extraordinary energy and perseverance, he dedicated his life to the regeneration of his country, and sealed his services by a heroic death. The lyre was one of the instruments with which this high-souled man acted

upon his fatherland ; and several of his songs were sung with enthusiasm by the Greeks. One of these, given by Byron (in Murray's collected edition of Byron's Works, and in some of the editions of Childe Harold), "Come on, sons of the Greeks," deserves to rank among the first of war-songs.

The man who did most for the Greek language at this time, was Adamantinos Korais (or Coray), a physician of Chios, and a first rate Hellenic scholar. He devoted all his energies to the enlightenment of his fellow-countrymen, and employed himself in making translations into Neo-Hellenic ; in editing the ancient authors for the Greeks ; and in writing appeals to the Greek nation. His style is remarkably good, clear, and powerful. He also took a prominent part in the controversies which raged at this time as to the forms which should prevail in the Neo-Hellenic. One party wished to expunge all modern, or what they fancied modern forms, while the other was to retain all the barbarisms which had found their way into the language. Korais adopted a middle course, and, while rejecting foreign words, retained most of the peculiar Neo-Hellenic inflections and constructions. One of those opposed to Korais in this matter, but co-operating with him in endeavours to educate the people, was the poet Athanasios Christopoulos who adhered to the vulgar Greek. His poems are sweet, charming, graceful, and smooth, and were great favourites with the Greek ladies.

9. The end of the last and the commencement of this century produced several comic poems, such as the "War of the Elements," from which Leake gives extracts, and the 'Πωσσο-Γαλλο-Αγγλος, noticed by Byron, and described by Leake. In 1817, appeared a comic poem, the Hermilos of Perdikaris, and in 1821 the Demos, a Klephtic poem by Spuridion Trikoupis, a man who afterwards took a prominent part in the Greek Revolution and the affairs of the Greek Church, and who pronounced a funeral oration on Byron in Missolonghi. About this time also (1824), Fauriel

published his celebrated collection of the Greek ballads. Many of these were translated into English by Charles B. Sheridan (London 1825), with dissertations on the Klephts. A German translation also, accompanied by the Greek, was made by Wilhelm Müller. These ballads are well worth perusal: they breathe a bold spirit; afford insight into the dangers and hard struggles of brave men; and occasionally give affecting touches of maternal and filial attachment—of love stronger than death, and of ardent patriotism and devotion to religion.

10. Since the time of the Greek Revolution, literature has been cultivated in Greece with great spirit, and some remarkable works have made their appearance. At the head of their poets stand two brothers, Panagiotis and Alexander Soutsos, who resemble each other in many features of their character. They are both ardently attached to their country. Indeed a deep feeling of the Hellenic glories, and a longing for a restoration of something like the good old times, seem to be prime movers of all they have written, and occasion the grandest efforts of their muse. They are without doubt men of genius, and that, too, of rather a higher order.

The works of Panagiotis Soutsos, are a volume of poetry containing a drama, love songs, and elegies; a novel (Leandros), a sacred poem (The Messiah), and a collection of lyrics, which he calls the Lyre. The works of Alexander are similar. He has a poem called the *Περιπλανώμενος*, corresponding to the drama of Panagiotis, which is named the *Ὀδοιπόρος*. The poem of Alexander is very much in the style of Lord Byron's Childe Harold, some parts of which, especially the address to the ocean, are imitated with considerable power. A young Greek wanders to Rome and France, and thus gives the poet an opportunity of describing places in these countries, and making reflections on their destiny. Some of the verses are exquisite, and full of genuine poetry. The story, however, which is the basis of the whole, has too much of

the affectations and exaggerations characteristic of French novelists. Alexander Soutsos has also written a novel, *The Banished One of 1831*. It is rather too political for English taste, and demands from the reader an intimate acquaintance with the principal agents in the later acts of the Greek revolution; notwithstanding this, it is exceedingly interesting, and some chapters are written with a depth of feeling and a beauty of language, not unworthy of the best age of Greece. Other parts of the novel display the writer's satirical and comic powers, as do two poems which are printed along with the *Wanderer*. The other work of Alexander is his *Panorama*. Among the recent poets of Greece, may be mentioned Karatsoutsas, whose lyrics are sweet and elegant.

11. Jakobaki Rizos Neroulos, Charmouzis and Rangavis, are among the most successful of the dramatic writers. Neroulos occupies a prominent position in the history of Greece. He has written a French "*Course of Greek Literature*" (Geneva 1828); and a history of the Greek Revolution. His comedies were published anonymously, or rather under fictitious names, such as *Βαζχμπαθ*. The name of the comedy of Charmouzis, is *Τυχωδιώκτης*, and came out in Athens in 1835. Rangavis is one of the most illustrious scholars of Greece. Two volumes of his poetry have appeared, one in 1837, and the other in 1840. They contain two dramas, a number of lyrics and songs; some written in the usual Neo-Hellenic, and others in the popular dialect; and translations of the First Book of the *Odyssey*, and of the *Phœnissæ* of Euripides; besides some French and German verses. There is a want of dramatic power in the two plays: the speeches are too long: and the whole is too much spun out: but, notwithstanding, there is a great deal of delicious poetry in them, and they will well repay perusal. The songs are remarkably good, and some of the popular ones are written in a bold and dashing style, congenial to their subjects, and full of spirit.

12. There have been a considerable number of Greek historians, but they have generally confined themselves to the late occurrences of their own history. At the head of them stands Perrævos, whom Niebuhr thought not unworthy of a place beside the ancient historians. His "Memoirs of Different Battles fought between the Greeks and Turks from 1820 to 1829," are admirably written. The style is manly and straightforward, with none of that Gallicism which appears in many Neo-Hellenic writers, and even in the Soutsoses; and he shews great power in depicting scenes. His narrative never fails to keep up the attention, and sometimes excites thrilling interest, especially when the subject he handles draws forth his own patriotic feelings. Two or three accounts of Suliote exploits and battles are written with Homeric vigour as well as faithfulness. Bishop Germanós has also his recollections of the Rise of the Revolution—a work which partakes in a considerable degree of the simplicity and straightforwardness of Perrævos's. Joannes Philemon has given an account of the *ἐταιρεία*, or secret society, which worked so earnestly in the cause of Greek freedom, and brought about the Revolution; and Dionysius Sourmelis has written a history of Athens during the same eventful period. There is also a history of Greece from 1715 to 1835, by Ambrosius Phrantzis, and a history of Hydra, Petza, and Psara during the same time, by Nomenides.

Among those who have devoted themselves to ancient history, the most famous is Paparrigopoulos, who has been actively employed, as well as some of the other writers already mentioned, in the education of the Greek youth.

13. The Greeks have very keenly discussed ethical and religious questions, and sometimes their newspapers are filled with controversies which look rather strange in the midst of politics. For a long time they were not allowed to write on politics very freely, and accordingly they gave themselves up to religious investigations

and squabbings. Pharmakides stands at the head of their religious writers. Neophytos Bamvas has written on Ethical Philosophy, and numerous works on Political Economy and cognate subjects have been translated. The Greeks have also several works on Mathematics, but by far the greatest number are translations. They have also had several illustrious physicians, and works on Anatomy; but frequently books on such matters are written in ancient Greek, which is still regarded as the proper language of scientific men.

14. Among philologists, Asopius, Rangavis, Constantinos Economos, N. Bamvas, and Gennadios, hold the first rank. Bamvas has published a Syntax of ancient Greek, as well as a comparative grammar of the ancient and modern. Gennadios, too, has published a grammar of the Hellenic, which has obtained the sanction of government, and is accordingly used in the schools. It is much superior to many of the grammars used in Britain. It has reached a third edition.

There are also several good oriental scholars among the Greeks; and there are translations in Neo-Hellenic of Brahminical works, which have never been translated into any other European language.

15. There are now several newspapers in Athens. The articles are often written with great spirit, and owing to the peculiar standpoint of the writers, their ideas on European matters are generally highly interesting and instructive.

The Greeks have also produced lexicons of the Hellenic and Neo-Hellenic, but none of first-rate excellence. The Neo-Hellenic Lexicon of Scarlatto Byzantino (Athens, 1835), is the best. There are likewise lexicons of Neo-Hellenic and Italian, Neo-Hellenic and French, Neo-Hellenic and German, and Neo-Hellenic and English. The English Lexicon is by Lowndes, but its character

I don't know, as I have never seen it. Tauchnitz publishes a very useful little Lexicon, Neo-Hellenic and German, by Theodor Kind, which may be had for a few shillings.

15. Several Neo-Hellenic books have been either reprinted or published in England. One of these is by Stephanos Xenos, who is also the author of the "Devil in Turkey." It is styled "*Ἡ Παγκόσμιος Ἐκθεσις*," and is a description of the Crystal Palace, first contributed to two Neo-Hellenic newspapers, the *Amalthia* and the *Athena*. It is beautifully printed, elegantly written, and illustrated with very good plates, and, as it contrasts modern art and its inventions with ancient, it is the most suitable memorial which a scholar could have of the Great Exhibition. But by far the most valuable Neo-Hellenic work published in England is the first volume of the *History of the Greek Revolution* by the same Tricoupi, whose name is mentioned above. See a notice of this in the *Times* newspaper, October.

The Greeks generally find great difficulty in publishing, because they have a narrow literary public in their own country. Almost all the Greek works that have appeared have been got up at the cost of rich Greek merchants. Might not our scholars do something to help the Greeks in this matter? If they were to buy Neo-Hellenic books more liberally, they would find themselves much the better for it, and they would be contributing toward the advancement of that country, their attachment to which is generally strong and elevated.

I. ALPHABET.

1. The letters of the alphabet are the same as in H.

The following letters have a different pronunciation in Greece to what they have in England:—

η, ι, υ, ει, οι, υι = ee in been. They may also have the short sound corresponding to ee, as i in pin.

$\alpha\iota$ = ai in pain ; $\omicron\upsilon$ = oo in boon.

$\alpha\upsilon$ = af, av, $\epsilon\upsilon$ = ev, ef. $\eta\upsilon$ = if, ef, ev. The υ sound is given before β , γ , δ , the liquids and the vowels.

β = v in vase.

γ before ν , ξ , α , $\omicron$, ω , $\omicron\upsilon$, has a guttural, aspirated sound, to which there is nothing similar in English. It is the same as the Hebrew ayin, in the word Gomorrha, and might be represented by gh. Before ι , ϵ , η , $\alpha\iota$, $\epsilon\iota$, $\omicron\iota$, it has the sound of y. $\gamma\acute{\alpha}\lambda\alpha$ = ghala, $\acute{\alpha}\gamma\iota\omicron\varsigma$ = ayios.

δ = th in the, θ = th in thaw.

ζ is sounded like a soft s, or like z in zone.

Though π and τ are sounded as in English, $\mu\pi$ is sounded as mb, and $\nu\tau$ as nd, $\acute{\eta}\mu\pi\omicron\rho\omega$ = emboro, $\acute{\alpha}\nu\tau\iota$ = andi.

$\tau\varsigma$ and $\tau\zeta$ before the ee sound, is pronounced as ch. When it follows ν , they are sounded as j. In other cases they are sounded as ts or tz.

In transposing from English into Greek, b is represented by $\mu\pi$, w by $\omicron\upsilon$, ch by $\tau\varsigma$ or $\tau\zeta$.

II. ACCENTS AND BREATHINGS.

1. Accents are the same as in H. The common people sometimes misplace the accents, and in this way the laws generally given for accentuation are occasionally violated. Comp. $\mu\acute{\epsilon}\mu\phi\omicron\mu\eta$ in Corinna, fr. 21, Bergk., and $M\acute{\eta}\delta\epsilon\iota\alpha$ in Sappho, Joann. Alex. 4, 28, in Ahrens. De Dial. Cēol. p. 12.

Though the breathings are regularly placed on words, the Greeks neglect the aspirate in pronunciation, as in *Æolic*; see the grammarians quoted by Ahrens, *De Dial. Æol.* pp. 19, 20, note.

III. DECLINABLE PARTS OF SPEECH.

General Remarks.

1. The dative case is seldom used, unless in particular phrases. It is supplied by the accusative, sometimes with and sometimes without *εἰς*.

There is no dual number. The *Æolic* had no dual, *Ahr. De Dial. Æol.* p. 108. *Doric* seldom used it, *Ahr. De Dial. Dor.* pp. 222 & 298; and it does not occur in the New Testament.

IV. ARTICLE.

1. The article is the same as in *H.* In the popular dialect *ἡ* and *ταῖς* or *τῇς* occur instead of *αἱ* and *ταῖς*. *εἷς* is frequently used for our indefinite article (sometimes in 'Hellenistic, *Matth.* viii. 19; xxi. 19), its declension being the same as in *H.*; only that instead of *εἷς* for the nom. sing. *ἕνας* occurs not unfrequently.

V. NOUN.

1. The First, Second, and Third Declensions are the same as in *H.*

2. There are forms of nouns, not to be found in *H.*, derived from foreign languages.

a. Nouns in *ου* are thus declined:

	Sing.	Pl.
Nom.	<i>Παλλοῦ.</i>	<i>Παλλοῦδα.</i>
Gen.	<i>Παλλοῦς.</i>	<i>Παλλούδων.</i>
Acc.	<i>Παλλοῦν.</i>	<i>Παλλοῦνας (ες).</i>

b. Many words in $\alpha\varsigma$ are declined like $\psiαρᾱς$, a fisherman.

Nom.	$\psiαρᾱς$.	$\psiαράδες$.
Gen.	$\psiαρᾱ$.	$\psiαράδων$.
Acc.	$\psiαρᾱν$ or $\tilde{\alpha}$.	$\psiαράδες$.

So in P. some nouns in $\eta\varsigma$ and $\alpha\varsigma$; those in $\eta\varsigma$ retaining the η in the sing.

c. Feminine nouns in ω are variously declined.

$Μαργῶ$, Maria, has $μαργῶς$ in the gen.

$Δέσπω$, Madam, has $Δέσπους$, and $φρόσω$ has $φρόσου$; the accus. in all being like the nom.

d. Turkish words are thus declined :

Nom.	$χατσῆς$, a pilgrim; plur. $χατσῆδες$, regular. δ $καφές$ (coffee); plur. $καφίδες$.	
Gen.	$χατσῆ$.	$καφέ$.
Acc.	$χατσῆν$.	$καφέν$, - ϵ .
Voc.	$χατσῆ$.	$καφέ$.
	η $φατμέ$.	$φατμίδες$.
	$\tauῆς$ $φατμές$.	
	$\tauῇν$ $φατμέν$.	
	$φατμέ$.	

3. Several nouns in $\omega\varsigma$ that belonged to the third declension in H., are sometimes declined according to the Attic form of the second, as, $γέλως$ (also in Hellen. See Jelf. Greek Grammar, 116, 4. Comp. also $\epsilonἶρος$ and $γίλος$ of the second decl. in Θ olic. Ahr. p. 120); and $\nuῶς$ belongs to the third (as in the New T.)

4. *Spoken Language*.—a. Some nouns in $\alpha\varsigma$ of the First Decl. have α in the genitive sing. (as in Doric), and some in $\eta\varsigma$ have η .

b. In the First Decl. the acc. sing. sometimes loses the final *ν*, and the nom. and acc. plur. have *αις* instead of *αι*, *ας*. The acc. plur. in *αις* is Æolic.

c. In the Second Decl. the *ν* in the acc. sing. of masc. and in nom. and acc. sing. of neuter nouns, was frequently struck off as *τὸ ἄλλογο*, the horse. (Comp. *τοῦτο*, and such words.) An irregular plural of neuter words was sometimes used, as *ἀλόγατα*, 3d decl. for *ἄλλογα*. Comp. *προσώπατα*, Odyss. xviii. 192 ; Jelf, 117, 8 & 9.

d. Words in *ιον* lose the *ον* in the nom. and acc. sing. as *παιδι* for *παιδίον*.

e. Acc. plural of masc. and fem. nouns of the Third Decl. often ends in *εις*.

f. Some nouns are declined partly according to the First (Third ?) partly according to the Second ; as,

Nom. Gen. Acc. *ὁ θόρακ-ας, -ου, -α* ; plur. *θόρακοι*. The transposition of words from the third to the second decl. is common in Æolic. See Jelf, 115, 1. a. obs. 2.

g. Many masculine nouns and the pres. part. act. use the form of the acc. plur.* for the nom. sing. : as *ὁ γέροντας*, the old man ; and many feminine use that of the acc. sing. as, *ἡ γυναῖκα*, the woman. They are thus declined : Nom. *γέροντας*. Gen. acc. and voc. *γέροντα*. Nom. acc. voc. *γυναῖκα*. Gen. *γυναίκας*. On this irregularity see Madvig's Latin Grammar by Woods, Preface, p. vi. note ; and comp. such strange readings of some MSS. of N. Test. as *Χρισαν*, Tischendorf. Prolegg. in N. T. 1849, p. xxiv.

* This form is really the accusative sing. with the *ς* added, as a sign of the masculine.

h. Some nouns in *μον* belong to the Third Decl., and have *ατος* in the gen., as *γράφιμον, γραψίματος*. Jelf, 117, 8; as in *c.*

VI. ADJECTIVE.

1. Adjectives are declined as in *H.*

2. *Spoken Language.*—*a.* Adj. in *ης* are seldom used, and those in *ος, ος, ον*, are changed into adjectives of the first and second declension.

b. *γλυκὺς*, and such adjectives, were thus declined :

	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	<i>γλυκ-ὺς,</i>	<i>-ειὰ,</i>	<i>-ὺ.</i>	<i>-οί,</i>	<i>-εἰαί (ς),</i>	<i>-υὰ.</i>
Gen.	<i>γλυκ-ιοῦ,</i>	<i>-είας,</i>	<i>-ιοῦ.</i>	<i>-ῶν,</i>	<i>-ῶν,</i>	<i>-ῶν.</i>
Acc.	<i>γλυκ-ὺν,</i>	<i>-εἶαν,</i>	<i>-ὺ.</i>	<i>-ιοῦς,</i>	<i>-εἰαίς,</i>	<i>-υὰ.</i>
Voc.	<i>γλυκ-ιὲ,</i>	<i>-εἰὰ,</i>	<i>-ὺ.</i>	<i>-οί,</i>	<i>-εἰαίς,</i>	<i>-υὰ.</i>

c. Adjectives in *ος* had the gen. fem. in *ους*, and the nom. and acc. plural in *αις*.

d. For *μέγας* and *μέγα*, *μεγάλος* and *μεγάλαν* are used.

3. The comparison of adjectives is the same as in *H.* The form in *εστερος, εστατος*, however, is often used instead of *οτερος, οτατος*. The superlative, as in Italian and French, is sometimes formed by *πλείον*, preceded by the article. The following are thus compared :

καλός, καλῆτερος, καλῶτατος, and κάλλιστος.

κακός, κακώτερος, κακῆτερος, and χειρότερος, κακώτατος, κάκιστος, and χείριστος.

μέγας, μεγαλῆτερος, μεγαλήτατος, and μέγιστος.

πολὺς, περισσότερος, πλείότερος, πολλότατος, and πλεῖστος.

ὀλίγος, ὀλιγώτερος, ἐλάχιστος.

προκομμένος, προκομμενέστερος, προκομμενίστατος.

κοντός, short, has κοντήτερος in addition to the regular comparative.

πρώτος, πρωτότερος.

VII. NUMERALS.

1. Numerals are the same as in ancient Greek. In conversation, the words for 30, 40, and on to 90, are contracted, τριάντα, 30; σαράντα, 40; πενήντα, 50; ἑξήντα, 60; ἑβδομήντα, 70; ὀγδοήντα, 80; ἑννεήντα, 90.

VIII. PRONOUNS.

1. *Personal Pronouns*.—'Εγὼ and σὺ are declined as in H.

a. The following forms are used in the Spoken Language :—
Nom. εἰσὺ, thou. Acc. sing. ἐμένα, me; ἐσένα, thee. Nom. pl. ἐμεῖς, we; σεῖς, ἐσεῖς, ye. Gen. plur. μας, ἐμας, of us; σας, of you. Acc. plur. μᾶς, ἐμᾶς, us; εἰσᾶς, εἰσᾶς, you.

b. For the gen. and acc., sing. and plur. of αὐτός, he, the same parts of the article are generally used, as τὸν εἶπα, I told him.

c. In the Spoken Language, I, thou, he, are sometimes expressed by τοῦ λόγου μου, τοῦ λόγου σου, τοῦ λόγου του, as τοῦ λόγου σου γράφεις, you write. This use of λόγος is in some degree analogous to that often occurring in the N. T. by which it is substituted for the Hebrew word for *name*. See discussions on the λόγος of John i. 1.

d. *ἑαυτοῦ* contains the idea of *self* simply. *ἑαυτοῦ μου*, of me myself. Something similar in N. T. So in P. Dial. ἀπατός μου, σου, I myself, &c. from αὐτός; (Comp. αὐτάρ and ἀτάρ.)

2. *Demonstrative Pronouns*.—*ἐκεῖνος, οὗτος, αὐτός*, are declined as in ancient Greek. The spoken Language contains different forms of them : thus, *ἐκεῖνος* becomes *κεῖνος*. *οὗτος* becomes *τούτος*, and *αὐτός*, *αὐτόνος*.

τούτος had the following irregularities :

Sing. Nom.	τούτος, ἐτούτος, τούτη, ἐτούτη.
Gen.	τουτουνοῦ, τουτηνουῦ, ἐτούτης, τουτηνῆς.
Acc.	ἐτούτον, τούτην, ἐτούτην.
Plur. Nom.	τούτοι, ἐτούτοι, τουτηνοί, ἐτάυταις, ἐτούτα.
Gen.	ἐτούτων, τουτωνῶν, τουτηνῶν.
Acc.	ἐτούτους, τουτηνοὺς, τουτουνοὺς, τούταις, ἐτούταις.

αὐτόνος is thus declined :

Sing. Nom.	αὐτόνος, αὐτηνός, αὐτηνῇ, αὐτόνο, αὐτηνὸ.
Gen.	αὐτουνοῦ, αὐτηνουῦ, αὐτηνῆς.
Acc.	αὐτόνα, αὐτηνά.
Plur. Nom.	αὐτηνὸι.
Gen.	αὐτωνῶν, αὐτηνῶν.
Acc.	αὐτουνοὺς, αὐτηνοὺς, αὐταίς, αὐτηναίς.

3. *Possessive Pronoun*.—*ὁ ἰδικός μου, ἡ ἰδική μου, τὸ ἰδικόν μου*, my ; *ὁ ἰδικός σου*, thy, &c. *ἰδικός* is frequently written *ἰδικός*. Korais derives it from *ἴδιος*.

4. *Relative Pronoun*.—*ὅς* is seldom used, *ὅστις* not unfrequently : *ὁ ὅποῦς* (il quale), however, is the proper modern Greek relative. A similar use of *ὁ ὅποῦς* occurs in later Greek writers, such as Pausanias. See Book I. c. xiv. 2. It is declined regularly. Instead of it *ὁ ποῦ*, sometimes written *ποῦ*, is employed for all cases in the P. dialect. So in English, *wherein*, or *in which*.

5. *Interrogative Pronouns*.—*τίς* and *ποῦς* are used for the

inter. They are declined regularly ; *ποῖος*, however, was often declined irregularly.

Sing. Nom. *ποῖος, ποία, ποῖον.*

Gen. *ποίου, ποιουνού, ποιωνού.*

ποιανού, ποίας, ποιανῆς.

Acc. *ποῖον ποῖαν, ποῖο.*

Plur. Nom. *ποῖοι, ποίαις, ποῖα.*

Gen. *ποίων, ποιανῶν.*

Acc. *ποίους, ποιανούς, πόιαις, ποίαις, ποῖα.* The accent varies, *ποῖος* occurring ; *τινάς* is sometimes found instead of *τίς*.

6. The following pronouns are used by the moderns : *κάθε* (indecl.) every ; *καθένας* or *καθεῖς* (like *εἷς*) every one ; *κανείς*, *κάποιος*, any one ; *ἄτι*, some, something ; *κάμποσος*, some one ; *ὁ ἴδιος*, the same ; *μερικὸν*, some, several ; *ὁποῖος* (different from relative in accent), *ὁποῖοσδήποτε* (*ὅγεις* P.), whoever ; *τάδε, τίτοιος* (*ταδεποῖος* P.), such an one ; *τίποτε*, any thing ; (*πασᾶ* (indecl.) all ; *καθαίς, πασαις, παταναίς*, every one, are P. forms.)

VII. VERB.

1. a.—The Optative Mood is rare, and used only in wishes or prayers. So generally in the New Testament.* b. The Infinitive also is rare, and occurs only in the written language. c. There is no Middle Voice, though there are some deponent verbs.

2. The tenses are :—The Present, the Imperfect, the Future, the Aorist, the Perfect, and the Pluperfect. Of these the Future, the Perfect, and the Pluperfect are formed by the assistance of auxiliary verbs. There is also a Compound Conditional tense.

* Some of the writers of the New Testament never use the opt. Luke employs it in an indirect past interrogation as well as in the expression of wishes ; and in Peter, 2d Epist., it occurs with *εἰ*, though the readings vary.

3. Table of a Regular Verb.

	Indicative.	Subjunctive.	Imperative.	Infinitive.	Participle.
Present,	γράφω.	νὰ γράφω.	γράφε.	γράφειν.	γράφων.
Imperfect,	ἔγραφα.				
Aorist,	ἔγραψα.	νὰ γράψω.	γράψι.	γράψη.	γράψας.
Perfect,	ἔχω γράψῃ.				
Pluperfect,	εἶχα γράψῃ.				
Future,	θήλω γράψῃ, or γράφειν.				
Conditional,	ἤθελα γράψῃ, or γράφειν.	Scriberem.			

Passive.

Present,	γράφομαι.	νὰ γράφωμαι.	γράφου.	γράφισθαι.	γραφόμενος.
Imperative,	ιγραφήμην.				
Aorist,	ιγράθην.	νὰ γραθῶ.	γράψου.	γραφθῇ.	γραφθείς.
Perfect,	εἰμαι γραμμένος.				γραμμένος.
Pluperfect,	εἶχα γραφθῇ.				
Future,	θήλω γράφισθαι or γραφθῇ.				γραφθησόμενος
Conditional,	ἤθελα γράφισθαι or γραφθῇ.	Scriberer.			Scribendus.

4. This table, taken principally from the Grammar of Franz, differs from tables of a similar nature given in other grammars in some respects, because several modes of spelling are in vogue.

VIII. ACTIVE VOICE.

1. The present is inflected as in H. γράφουν is commonly used as the third person plur. This form is generally said to be derived from the Doric 3d pers. plur. in οντι, but I am inclined to think that it is simply a contraction from the common form in ουσιν, as ἔφου for ἔφουσιν. Jelf, 279, 1. Comp. on the other hand ἔχουι Cretan gloss for ἔχουσιν, Hesych; but see Ahr. De Dial. Doric, p. 293.

In P. γράφουε or γράφουνι for the 3d p. plur., also γράφομε for the 1st pers. pl.

2. The imperfect is thus inflected: ἔγραφ -α -εις -ε -αμεν -εστε -αν. The first person in α is an old form, and occurs in Ionic,

εἰθεα, and *ἴα*. Jelf, 192, 3 ; 287. The augment *η* occurs. *ἔγραφον* is sometimes used for the 1st per. sing. P. forms are *ἔγραφαμαν* for 1st per. plur. and *ἔγράφουνε*, *ἔγράφασι*, *γράφανε*, *γράφασι* for the 3d pers. plur.

3. The Aorist is inflected like the imperfect. *ἔγραψας* is found. For the second person of the Aorist in *ες* comp. a similar change of *ας* into *ες* in the perfect in MSS. of New Test. *κισκοπίακεις*, Tisch. Prolegg. p. xxv. note. The modal vowel *ε* is epic. Jelf, 194, 7. The following are popular forms, *ἔγραψαμε*, *γράψαμε*, *-γράψετε*, *-γράψαν*, *γράψανε*, *ἔγραψανε*, also *ἔγράψασι*. This last is worthy of notice. The proper form of the 3d per. plur. perf. was *αντι*, which was changed into *ασι*, and did not take the form of *αν* till the Alexandrine writers. The proper form of the First Aorist, 3d pers. plur., was *αντι*, which form was changed into *αν*, but very likely the older form was *ασι*. Jelf, 191, 194. Tisch. Prolegg. xxv.

When the First Aorist is not in use in H., the Neo-H. takes the second aorist, and inflects it as the first. This was common in Alexandrine writers, and in New Test. Jelf, 192, 8. Tisch. Prolegg. p. xxv., and not unknown to classic times, *προξέπεισα* occurring in Eurip. Troad. 292, though the word is sometimes amended, Jelf, 247, 2. *εἴλατο* occurs in Simonides of Ceos, fr. 5, v. 7. Hermann altered the reading into *εἴλετο*.

4. The Perfect is not generally found in the earlier Neo-H. writers. Another form besides that given in the table is *ἔχω γραμμένον*, and for the plup. we have in like manner *εἶχα γραμμένον*. The use of *ἔχω* and other verbs as auxiliaries was not unknown to classic writers. Pennington, in his book on the Pronunciation of Greek, gives several instances. See also Liddel and Scott's Lexicon on *ἔχω* and *εἶλω*.

5. The Future has various forms, *θέλω γράψῃ* or *γράψει* occur-

ring commonly in the written language, while the usual conversational future is Θὰ γράψω or γξάφω . Θὰ is a contraction for Θέλει νά , and should be followed by the conjunctive. It is generally, however, joined with the Indicative. Some writers, as Tricoupis, always use Θὰ , and never Θέλω , to express *will, would, shall, and should*. This is similar to the classic use of ἄν , which perhaps is an obscured form of some auxiliary verb. Θέ νά (or Θενά), Θὰ νά , and Θέλει γράφω are three other forms of the future. Between the use of γράφει and γράψει , there is this distinction: Θέλομεν γράφει or Θὰ γράφομεν , We shall write and continue to write: Θέλομεν γράψει or Θὰ γράψομεν , We shall write, once for all.

6. The conditional has another form besides that given in the table, corresponding to Θέλει γράφω ; ἤθελε γράφω , ἤθελε γράφεις . I should write, &c.

7. Imperative.

Present.	2 p. sing. γράφει . pl. γράφετε .
	3 p. sing. ἄς γράφῃ . ἄς γράφωσι or γράφουν .
Aorist.	2 p. sing. γράψε . pl. γράψατε or εἰτε .
	3 p. sing. ἄς γράψῃ ἄς γράψωσι or οὐν .

The ἄς here is a contraction for ἄφες , and is sometimes joined with the first pers. pl. conj. or indicat., to form a first pers. plur. imperat.; as, ἄς γράφωμεν , let us write. Comp. ἄφετε ἴδωμεν in Mark xv. 36, where there is the various reading ἄφες . In Matth. xxvii. 49, the reading ἄφες is undisputed. γράφη and γράψῃ are sometimes written γράφει and γράψει .

8. *Conjunctive*.— γράφω and γράψω are inflected as in H. The 2d and 3d persons plur. have sometimes εἰτε and οὐν instead of ἡτε and ωσι . In Homer, the short vowel in the Conj. is quite common, Jelf, 200, 2; also in Pindar, Boeckh, Not. Crit. in Pind. Pyth. xi. 10. P. forms are, γράφωμε , γράψωμε ; and γράφουνε and γράψουνε .

9. *Infinitive*.—The infinitives are used only in conjunction with the auxiliary verbs. *γράφειν* is generally written *γράφει* and *γράψῃ* (for *γράψαι*) *γράφει*.

10. *Participles*.—The present participle in the spoken language is *γράφοντας*, like *γέροντας* for *γέρον*.

IX. PASSIVE VOICE.

1. *Indicative*.—Present. The present is the same as in H. unless in the second person sing., which is *γράφσαι*. This is the oldest and proper form of the second pers. sing., and belongs still in H. to verbs in *μι*. *γραφούμασθε*, *γραφούμαστε* or *γραφούμεστε*, *γράφεστε* or *γράφουστε*, and *γράφονται*, are P. forms. The use of *τ* in some of these, instead of the *θ*, seems to arise from the tendency seen in Hellenic (see Lucian, *Judic. Voc.* § 10, p. 95, cited by Donaldson in his *Cratylus*, p. 103), and fully developed in French, German, and Italian, to change *th* into *t*. In French and German the sound is excluded; in Italian, from which the popular Neo-H. took the custom, the *h* is struck out; as *tema* and *teologia*, from *thema* and *theologia*.

2. The Imperfect is the same as in H. *ἔγραφιστο* (as in verbs in *μι*), is sometimes used for *ἔγραφου*.

The popular forms of this tense are numerous.

- | | | |
|-------|---|--|
| Sign. | 1. P. <i>ἔγραφουμουν</i> . | Plur. <i>ἔγραφούμ-εστε</i> or <i>-αστε</i> . |
| | 2. <i>ἔγραφουσουν</i> . | <i>ἔγραφοῦστε</i> or <i>ἔγραφούσαστε</i> . |
| | 3. <i>ἔγράφ-ουντο</i> , <i>-ετον-ουνταν</i> . | <i>ἔγραφούντ-αν</i> or <i>-αν</i> . |

There is also a form with *η*, as augment, and *ε* as the final letter of all the persons. *ἡγραφούμενε*, *ἡγραφούσουνε*. Sometimes the augment is omitted altogether. *ἔγραφούμασθε*, *ἔγράφουσθαι* or *ἔγράφεστε* are also found.

3. The first Aorist is inflected as in ancient Greek. There is a popular form *ἔγραψθηκα* inflected like the Imperfect active. *ἔγραψτηκα* and *γράφτηκα* are irregular forms of the same. *ἔγραψθήκανε* and *ἔγραψθήκασι*, are found sometimes instead of *ἔγραψθηκαν*.

4. The Compound Tenses require no remarks. The pluperfect is sometimes made by *ἤμουν γραμμένος*. The future passive is formed in as many ways as the future active.

5. Imperative.

Present 2 p. *γράφου*, *γράφισθε*. Aorist *γράφου*, *γράφθητε*.

3 p. *ἄς γράφηται*, *ἄς γράφωνται*. *ἄς γράφῃ*, *ἄς γράφωσι(ν)*.

ἄς γράφῃ, *γράφῃτε*, *ἄς γράφτω*, *ἄς γράφω* or *γράφουσι*, are P. forms of the Aorist Imp. *ἄς γράφωμεν*, is used as a first person in the P. dialect. Comp. Mark vii. 27.

6. Conjunctive.

a. The Present Conjunctive is the same as in Ancient Greek, except the 2d person sing., which is *γράφῃσαι*, or *ῃσαι*. The *ε* is often substituted for the *η*, as *γράφῃσθε*, instead of *γράφῃσθε*. *γράφωμαστε*, or *εστε* and *γράφονται* are popular forms.

b. The Aorist Conj. is the same as in Ancient Greek. Instead of *γράφῃσσι*, *γράφῃσιν* is often used, and instead of *γράφῃμεν*, *γράφῃμεν* occurs. *γράφῃσι* is a vulgar 3d pers. plur. *γράφ-ῶ-ῃς-ῃ*, &c., is a vulgar form.

7. Infinitive.

The Present Infinitive is seldom used. The Aorist occurs only in the compound tenses, and is generally written *γράφῃ*. It is derived from *γράφῃν*, and is sometimes written so. This is the Æolic inf. (accent different). Ahrens De Dial. Æol. p. 141.

8. Participle.

The perfect participle *γραμμένος*, has sometimes the augment *γεγραμμένος*.

X. AUXILIARY VERBS.

1. The auxiliary verbs are *ἔχω*, *δέλω* and *εἶμαι*. *μέλλω* is also used occasionally as an auxiliary, as in Ancient Greek.

2. *ἔχω* and *δέλω* are inflected as *γράφω*. *a. ἔχω*, imperf. *ἔρχα*. *ἔχω* has no aorist, which is supplied either from *λαμβάνω* or *κρατέω*, *ἔλαβα* or *ἐκράτησα*. *b. δέλω*, *ἤθελα*, *ἠθέλησα*.

3. *εἶμαι*, I am, is thus inflected.

Present.		Imperfect.	
Sing. 1. <i>εἶμαι</i> .	Pl. <i>εἰμεθα</i> .	Sing. 1. <i>ἤμουν</i> or <i>ἤμην</i> .	Pl. 1. <i>ἤμιθα</i> .
2. <i>εἶσαι</i> .	<i>εἴσθε</i> .	<i>ἥσουν</i> .	2. <i>ἥσθε</i> or <i>ἥσασθε</i> .
3. <i>εἶναι</i> .	<i>εἴναι</i> .	<i>ἥτο</i> .	3. <i>ἥσαν</i> or <i>ἥτον</i> .

First aor. *ἑστάθην*. Fut. *δέλω εἶσθαι* or *σταθῆ*.

Imperative.	
Sing. 2. <i>ἔσο</i> or <i>εἵσου</i> .	Pl. <i>εἴσθε</i> .
3. <i>ἔε ἦναι</i> .	<i>ἔε ἦναι</i> .

Conjunctive.—*ἦμαι*, *ἦσαι*, *ἦναι*, *ἦμεθα*, *ἦσθε*, *ἦναι*; sometimes written with *ι* subscript in the singular.

Participle, *ῶν*, *ούσα*, *ὄν*.

a. The Neo-H. form of *εἶμαι*, is a middle of which there were parts used in H., as *ἑσθόμην*. The third pers. plur. *εἴναι*, probably arose from *εἴνται*, and the third pers. sing., from *εἴται*, though, in

the latter the change is strange and unusual. Some of the best Neo-H. scholars in Greece (Gennadios for instance) write it *εἶνε*. In the Imperative, *ἔσο* is Doric, *Ahr. De Dial. Dor.* p. 321; and *ἔσσο* occurs in Sappho, f. 1. v. 28, where one MS. reads *ἔσο*.

b. The inflexion of *εἶμαι* is subject to many variations in the P. dialect. In the present there are the following. 1st pers. plur. *εἴμεστον*, *εἴμασσε* or *εἴμεσσε(ν)*; in 2d pers. plur. *εἴστε* or *εἴσι*. In the imperf. 3d pers. sing. *ἦτον* and *ἦταν*; 1st pers. plur. *ἦμασσε*, *ἦμεσσε(ν)*; 2d pers. plur. *ἦσασσε*: 3d pers. plur. *ἦταν* and *ἦτανε*. In the imperative we have:

Present.	Plur. 1. <i>ἄς εἴμεστέν.</i>
Sing. 2d pers. <i>ἄς εἴσαι.</i>	2. <i>ἄς ἦσθε, ἦστε</i> or <i>εἴστε.</i>
3d pers. <i>ἄς εἴναι.</i>	3. <i>ἄς εἴναι.</i>

In Conjunctive. *ἦμασσε* and *ἦστε*, in the 1st and 2d pers. plural. Of the Participle *ὄντας* and *ἔστοντας* are popular forms.

XI. CONTRACTED OR CIRCUMFLEX VERBS.

1. The Contracted Verbs in *αω*, *εω*, and *οω*, are inflected as in H. The Imperfects, active and passive, have, however, another and more common form: In the act. it is *ἐτιμοῦσα*, *ἐπατοῦσα*, *ἐδηλοῦσα* (comp. *ἐδελιοῦσαν* in *Rom. iii. 13*), and is inflected like *ἔγραφα*. Imperfect pass. is—

1. <i>ἐτιμώμουν.</i>	Pl. <i>ἐτιμούμεθα.</i>	So <i>ἐπατούμουν</i> and <i>ἐδηλούμουν.</i>
2. <i>ἐτιμούσου.</i>	<i>ἐτιμούσασθε.</i>	
3. <i>ἐτιμούτο.</i>	<i>ἐτιμούντο.</i>	

2. In the popular dialect these verbs are sometimes pronounced as if they were uncontracted (*Epic. Jelf*, 240, 241); and in the early Neo-H. their inflexion is altogether irregular. Thus:

Pres. Act. Indic.

Sing. 1. βασιῶ.*	Pl. βασιόμεν.
2. βασιᾶς.	βασιᾶτε.
3. βασιᾶ	βασιούσι, or βασιούν.

Imperfect.

Sing. 1. ἐβαστούν.	Pl. 1. ἐβαστούσαμεν.
2. ἐβαστάς.	2. ἐβαστᾶτε.
3. ἐβαστά.	3. ἐβαστούσαν.

Pres. Ind. Pass.

Sing. 1. βασιύμαι.	Pl. 1. βασιόμεσθαι.
2. βασιᾶσαι.	2. βασιᾶσθαι.
3. βασιᾶται.	3. βασιούνται.

Imperfect.

Sing. 1. ἐβαστούμουν.	Plur. 1. ἐβαστούμεσθαι.
2. ἐβαστούσουν.	2. ἐβαστᾶτε.
3. ἐβαστούντο, or ἐβαστᾶτο.	3. ἐβαστούνταν.

The present Ind. Act. παῶ as in H.

The Imperfect Indic. Act.

Sing. 1. ἐπάτουν.	Plur. 1. ἐπατούσαμεν.
2. ἐπάτεις.	2. ἐπατεῖτε.
3. ἐπάτετε.	3. ἐπατούσαν.

Present Indicative Pass.

Sing. 1. πατεύμαι.	Plur. 1. πατειόμεσθαι.
2. πατειέσαι.	2. πατειούσθαι, or πατιέσθαι.
3. πατειέται.	3. πατειούνται.

* Comp. ἀγῶ for ἀγάζει in Alcman fr. 114, Bergk, and Philemon's Lexicon, s. v. ἀγάζω.

Imperf.

Sing. 1. <i>ἵπαταιούμουν.</i>	Plur. 1. <i>ἵπαταιούμισθιν.</i>
2. <i>ἵπαταιούσου.</i>	2. <i>ἵπαταιοῦσθε, or</i> <i>ἵπατειέσθε.</i>
3. <i>ἵπατειούντο, or ἵπατειέτον.*</i>	3. <i>ἵπατειούνταν.</i>

3. Several verbs are conjugated very irregularly in the popular dialect. The following are the most common :

Present. *πάγω*, to go (*ὑπάγω* in the written language).

Sing. 1. <i>πάγω.</i>	Plur. 1. <i>πάμιν.</i>	Imperfect, <i>ἵπάγαινα</i> infl.
2. <i>πᾶς.*</i>	2. <i>πάτε.</i>	like <i>ἔγραφα</i> ; and first
3. <i>πᾶ.</i>	3. <i>πᾶσι, or πᾶν.</i>	Aor. <i>ἔπηγα</i> like <i>ἔγραψα</i> .

Imperative.

	1. <i>ᾶς πάμιν.</i>
Sing. 2. <i>πάγε, or ᾶμε.</i>	2. <i>ᾶς πάτε.</i>
3. <i>ᾶς πάγει.</i>	3. <i>ᾶς πάσι.</i>

λέγω, I say.

Present.

Sing. 1. <i>λέγω, λέω.</i>	Pl. 1. <i>λέμεν.</i>	Imperf. <i>ἔλεγα</i> like <i>ἔγρα-</i>
2. <i>λές.</i>	2. <i>λέτε.</i>	<i>φα</i> ; and 1st Aorist <i>ἔπα</i>
3. <i>λέ.</i>	3. <i>λένε, or λέσι.</i>	like <i>ἔγραψα</i> .

Imperat.

	1. <i>ᾶς ἐποῦμεν.</i>
Sing. 2. <i>πὲ, or ἔπει.</i>	2. <i>ᾶς πῖτε.</i>
3. <i>ᾶς ἐπῆ.</i>	3. <i>ᾶς ποῦσι.</i>

* The omission of *γ* between two vowels, and the consequent contraction of two syllables into one, is a common phenomenon in language. So *Hagel*, German; English, *hail*. In Greek it is formed by the soft pronunciation of the *γ*.

τρώγω.

Present.

Sing. 1. <i>τρώγω.</i>	Plur. 1. <i>τρώμεν.</i>
2. <i>τρώς.</i>	2. <i>τρώτε.</i>
3. <i>τρώ.</i>	3. <i>τρώσι, or τρώς.</i>

Imperfect.

Sing. 1. <i>ἔτρωγα.</i>	Plur. 1. <i>ἔτρώγαμεν.</i>
2. <i>ἔτρωες.</i>	2. <i>ἔτρώτε.</i>
3. <i>ἔτρω.</i>	3. <i>ἔτρώγατε.</i>

Aorist.

Sing. 1. <i>ἔφαγα.</i>	Plur. 1. <i>ἔφάγαμεν.</i>
2. <i>ἔφαγες.</i>	2. <i>ἔφᾶτε.</i>
3. <i>ἔφαγε.</i>	3. <i>ἔφάγατε, or ἐφάγασι.</i>

Future.

Sing. 1. <i>θὶ φάγω.</i>	Plur. 1. <i>θὶ φῶμεν.</i>
2. <i>θὶ φᾶς.</i>	2. <i>θὶ φᾶτε.</i>
3. <i>θὶ φᾶ.</i>	3. <i>θὶ φάνε, or φάσι.</i>

Imperative Mood.

	1. <i>ᾶς φᾶμεν.</i>
2. <i>φάγε.</i>	2. <i>φᾶτε.</i>
3. <i>ᾶς φᾶ.</i>	3. <i>ᾶς φάνε, or φάσι.</i>

Several other verbs are contracted in the present, as—

θίλω, θίς, θί, θίμεν, θίτε, θέν.

κλαίω (κλαίω), to weep; κλαῖτε, κλαῖ, κλαίμεν, κλαῖτε, κλαῖν. Comp. λοῦμαι, Theodor Kind's Neugriechische Anthologie, p. 159.

XII. GENERAL REMARKS ON THE VERB.

1. The Conjugation of Modern Greek verbs will present no difficulty to the scholar. The aorists are nearly all the same as in the ancient. There is a tendency, however, to greater regularity, as *ἰφρέθην* for *ἡνέχθην*.

2. The augment in verbs which have a preposition beginning with a consonant, for their first syllable, is placed before the preposition, as *ἑκατάλαζα*, I understood, from *καταλαμζάνω*. Comp. *ἐπροφήτευσαν* and such words. See Tisch. Prolegg. xxv.

3. Verbs which in the ancient language terminated in *λω*, or *ρω*, have a *ν* before the *ω*; as *στέλνω* and *φέρνηω* for *στέλλω*, *φέρω*. So ancient verbs in *εω* and *οω* end in the modern language in *ενω*, and *ονω* or *ωνω*, as *δένω*, I bind, *φανερώνω*, *χρυσώνω*. First Aor. *ἑφανέρωσα*, *ἑχρύσωσα*; (comp. *δύω* and *δύνω*. The insertion of the *ν* is common in Hellenistic.)

4. Ancient verbs in *αω* are sometimes changed into verbs in *νω*, as, *πηνῶ*, from *περάω*; and the P. Neo-H. is fond of verbs in *αινω*, as *παθαίνω*, *μαθαίνω*.

5. Some verbs that in Attic have *σ* in the future, have in P. Neo-H. *ξ* as in Doric, as, *ἑξάσταξα*, and a *σ* is sometimes used where there was none in H.; as *δοσμένος* from *δεδομένος*. Comp. *ἄθυστος* in Simonides of Amorgos, fr. 6, v. 56, and *ἀτίμαστος* in Mimnermus, fr. 1.

XIII. ADVERBS.

1. They are for the most part the same as in H. A few occur very frequently which do not occur in the ancient language, though for the most part mere variations of ancient words.

ἐδῶ, here (said to be from ὦδε by metathesis); ἀμέσως, immediately; βεβαίως, βέβαια, (H.) Yes; certainly; ναι, μάλιστα (H.) are also used in this sense.

οὐδέν (οὐδὲν) not, ὄχι (οὐχί), no: μή, μὴν, not. οὐν corresponds to H. οὐκ, but is not used alone. μή and μὴν correspond to μή; ὄχι replies to questions, No, and occurs also in a few phrases such as ὄχι μόνον, not only; τῶρα (τῇ ᾧρᾳ), now; τῶντι, indeed (common in H., but written τῷ ὄντι. Probably, however, it was sometimes written as in Neo-H. Comp. Pearson's emendation of τῷ ὄντι for πτωοντα in Suidas on Ἀλκμάν, where the confusion seems to have arisen from the two words being written together;)* τίλος πάντων, (H.) at length; ἀκόμη, still, yet; ἔτσι, so; πάντα, always; καὶν ne-quidem, at least, (Mark vi. 56.) The following are found in the P. dial: ἀργά, (from ἀργός) late; ἀπέκει, (ἀπὸ, ἐκεῖ) afterwards; πέρσι (πέρυσι), last year; ὀμπροθά, ὀμπρῶς (ἔμπροσθεν, comp. Æolic and Doric, ἔμπροσθα, and the reading ἔμπροσθεν in Theocr. Idyll. 9, v. 6.) before, forward; καμπόσον, καμπόσαι, never so little; κάπου κάπου, sometimes; ἀδανὰ ἀδανὰ, immediately; πούετης, in some place.

2. Several adverbs are used as prepositions. Most of them would be recognized at once by the classical student. We shall mention those that are peculiar to Neo-H.

ἀνάμεσαά του, or εἰς τὸν, between him; ἀπόμεσα ἀπὸ του, from within. There are several other adverbs compounded with ἀπὸ, easily recognizable. κοντά του, or εἰς τὸν, near him; μαζὶ του, or μὲ τὸν, together with; σιμά του, or εἰς τὸν, near him; περιγύρω του, or εἰς του, round him.

XIV. PREPOSITIONS.

1. They are almost all the same as in H. The cases which they

* Various other emendations, however, have been proposed. See Schneidewin's Delectus, p. 238.

govern are sometimes different, and their sense is occasionally slightly changed. ἀντὶ, ἐκ, πρὸ, govern the gen. ; ἀπὸ, εἰς, μὲ, πρὸς, the accus. ; ἐν, the dat. ; διὰ, ἐπὶ, κατὰ, μετὰ, περὶ, ὑπέρ, ὑπὸ, gen. and acc. ; παρὰ, gen. dat. and acc.

a. εἰς has the signification of ἐν as well as its own Hellenic. This is Hellenistic. Comp. Mark i. 21, 39, x. 10, (See Tisch.'s edition, as the readings vary), John i. 18, where there is no various reading. This use of εἰς is frequent in critical editions of the New Test. ἐν and εἰς (ἐνς) are really the same, as in German and Latin in serves for both ; ἐν is used for εἰς, and is followed by the accusative in Bæotic and sometimes in Pindar. ἐν with the dative is also, though rarely, used for εἰς, as in John v. 4. Compare also the Scottish *into*, as in the song of "Saw ye Johnnie comin' "—

"I hae twa sarks into my kist."

εἰς for ἐν is also H., see Porson ad Eurip. Phœniss. 1381, cited by Donaldson in his Cratylus. ἐν is very seldom used, though it is becoming more common. It occurs regularly in several phrases, as ἐν τοσοῦτω, in the meantime, ἐν τῇ Ἑλλάδι, &c.

b. διὰ (written γιὰ in P. dialect ; comp. the form of διὰ not very dissimilar in sound, in the Sapphic word ζαλεξάμαν, fr. 88 Bergk. ; and see Lobeck, Path. G. S., Elem. p. 203 ; comp. also journal from diurnal), besides its usual meaning, has with the acc. the sense of the Hellenic εἰς. He came to the city, ἦλθε διὰ τὴν πόλιν. It also often supplies the place of the H. Dative.

c. μὲ signifies with, and is frequently used to express the H. modal dative. I have no doubt that μὲ is an old form, like κά. See Donaldson's Cratylus, p. 244.

XV. CONJUNCTIONS.

ὥστε (from ἵνα) *that*: It continually occurs, owing to the absence

of the Infinitive; *ἴνα* is very common also in Hellenistic, being used in the N. T. according to an apparently Latin idiom for *ut*, Luke i. 48; viii. 31, &c. In the popular dialect it is frequently used for *ὅτι*, as is also *πῶς*. Another *νὰ* is joined with the acc. and points out; *νὰ τὸν πατέρα*, behold the father.

μολονότι (*μὲ δλον ὅτι*), though; *μολοντοῦτο* (*μὲ δλον τοῦτο*), yet; *μὰ* (Italian), *ἀμῆ*, *πλήν*, but; *ἀφοῦ* (occurs in H. and Hellenistic in the form *ἀφ' οὗ* (Luke xiii. 25,) in same sense), when; *ἄμα*, *ἄμα ὅπου*, *εὐθύς ὅπου*, as soon as; *ἀνίσως*, whether; *ἕως*, until (Luke xiii. 21); *ἐνῶ*, while (Luke v. 34, &c.); *ἐνός*, while; *ὅσον καὶ ἂν*, however; *ὥσάν*, *σάν*, *ὥς να*, as if; *ἂν καὶ*, although; *μὲ τὸ νὰ*, because.

καὶ is found instead of *νὰ*. *πῶς ἡμπορεῖ καὶ τρώγει*; how can he eat? *μῶλις* in one clause and *καὶ* in another correspond to our no sooner—than, (H). Another use of *καὶ* occurs in such sentences as *ἔμεινα καὶ θὰ σφαλίσω*, Enter: for I shall shut; *σφαλίσω* being from *ἀσφαλιζω*.

XVI. INTERJECTIONS.

ἀλοῖμονον, ah: alas! *ἄμποτε* (P. word *μακάρι*), O that, followed by *νὰ*.

XVII. SYNTAX.

1. The syntax of Neo-H. is much simpler than that of the H., but most of its rules are the same. The frequent use of *νὰ* is the most noticeable feature. The following points of difference may be noticed.

2. Neuter nouns in the plural take a plural verb. This construction occurs sometimes in classic Greek. Jelf, 385, tries to make out a difference of meaning, but not always with success. It is quite common in the New Test., Matt. xxvi. 31, Mark v. 13,

ix. 3, xiv. 27, &c. It was also frequent in the Byzantine writers, even the best of them, as Agathias. See, for a collection of instances in that writer, the Index in Niebuhr's edition, p. 418. "Neutra pluralia," he says, "sæpissime cum verbo plurali."

3. In the P. dialect τοὺς is often used for τῶν, as ἡ τιμὴ τοὺς, their honour. Also nouns, expressive of quantity, measure, or weight, take the noun that follows them in the acc., as ἓνα ποτήριον κρασί, a cup of wine, (sometimes in H., Jelf, 435, e.)

4. Some adjectives are followed by the genitive or με. ὁμοῖος τοῦ ἀνθρώπου or μετὸν ἀνθρώπων.

5. The comparative degree takes ἀπὸ and παρὰ more frequently than the genitive, as σοφώτερος ἀπὸ, or παρὰ τὸν διδάσκαλον, wiser than the teacher. For παρὰ with comp. (which is classical,) see Jelf, 637, iii. 3, g.

6. Several verbs that take an acc. and dat. in H. govern two accusatives in Neo-H., and in the P. an acc. and gen. Sometimes a preposition is used to express the dative, as, τὸν εἶπα τοῦτο, I told him this, or τοῦτο εἶπα εἰς αὐτόν. In P. τοῦ εἶπα τοῦτο.

7. In addressing a person, the second pers. plur. is more respectful than the singular, and when a title is given, the verb is put in the person of the pronoun.

8. μὴ is joined to participles; never δὲν. A tendency to this use is seen in Hellenistic, and even in such writers as Lucian.

XVIII. GENERAL REMARKS.

1. Some early Neo-H. writers made every word terminate in a vowel, as in Italian; hence such forms as γράφομε, or γράφουε;

στ κατοικία for the acc. sing, or τόνε for τόν. So Attic, οὔτοσι for οὔτος.

2. Frequently in P. the initial vowel of a word is struck off. δικός for ιδικός; μιλῶ, I speak, for ὀμιλῶ; ξεύρω, for ἐξεύρω. So in Italian, scampare from excampare.

3. Generally editions of the ballad and early Neo-H. poetry have enclitic words written along with the previous word as one word, as κυρτήνμου, for κυρτήν μου.

4. In P. poetry νὰ suffers crasis, as νάεξη for νὰ εὔξη, νάχεις, for νὰ ἔχεις.

5. In P. poetry the ει of the preposition εἰς is taken away, as στόρος for εἰς τὸ ὄρος.

6. The P. frequently makes verbs end in χνω, as ἀπώχνω for ἀπωθέω, ῥίχνω, for ῥίπτω, διώχνω for διώκω. νίγω for νίπτω is noteworthy.

7. The change from the lenis to the aspirate is exceedingly common in the P.; κλέφτης for κλέπτης, ὀχτῶ for ὀκτῶ.

8. The omission of a vowel in the middle of words is very common in P. κορφή for κορυφή, χάριστε for χαρίζεσθε, ζώστε for ζώσεσθε. Comp. ἔσαι for ἔσεται.

9. Verbs compounded with ἐκ often undergo the following change, especially when they begin with β. The κ is placed after the initial consonant of the verb, but changed into γ, as ἐκκαίνω becomes ἐγγαίνω. The σ is frequently struck off, as βγάλλω for ἐκβάλλω, and the β is occasionally changed into υ.

Thus the form *εὐγάλει*, which occurs in a poem of Panagiotis Soutsos, arises from *εὐγάλει* = *εὐγάλλει* = *εὐζάλλει*.

10. In the P. *δι* is changed into *γι* or *ἐγι*, as *γιαὶ* or *ἐγιαὶ*, for *διά*. So also the aspirate is sometimes converted into *γ*, as *γιερός* for *ιερός*. A *γ* is occasionally placed before a vowel; as some think, instead of the Æolic Digamma, as *γῆ* for *ῆ*. If this be the case, it would tend to confirm the reading of the Hesychian Codex in various words, such as *γῖζαι* (See Ahr. De Dial. Æol. 5, 2,) to which modern scholars have generally given a digamma, as *ϝῖζαι*.

11. In the P. *λ* is frequently changed into *ρ* as *ῥθεν* for *ῆλθεν*. Comp. *ῆθεν* (passim in Theocritus), and the gloss of Hesychius, *κεφαλαργία* *κεφαλαλγία*. Also *κρίσανος*; in Attic, *κρίσανος*.

12. In the P. prepositions and some other words suffer apocope, as *ἀπ τὸν φόβον*, for *ἀπὸ τ. φ*. This was common in Æolic. Ahrens De Dial. Æol. p. 149. *ἀπ πατέρων* in Alcæus, fr. 102. Bergk. When a word suffers elision, it is sometimes written as though it had been apocopated, as *εἶν ὃ* for *εἶναι ὃ*.

13. Elision is common in the article, and the verb *εἶμαι*, (*τ' ὁποῦν* for *τὸ ὁποῦν*, *εἶν'* for *εἶναι*), and apharesis in *εἶμαι*, and the relative *ὁποῦ*; as, *'ναι* for *εἶναι*, sometimes even *'ν*; *'σαι* for *εἶσαι* (comp. *'στίν* for *εἰστίν*, in Aristophanes and comic poets), and *τοῦ*, or even *'π'*, for *ὁποῦ*.

14. *φ* frequently takes the place of *θ*, as *φηάρι* for *θηάρι*. So in ancient Greek, *φήρ* and *θήρ*. Comp. the remark of Athenæus, xi. p. 500, on *σχύθος* and *σχύφος*; *συγγενὲς γὰρ τῷ φ τὸ θ*. *θλίβω* may be written in Neo-H. either *θλίβω* (H.), or *φλίβω* (H.), or *χλίβω*.

15. *α*, *β*, or *φ*, sometimes takes the place of *υ*, as we have seen

v take the place of *β* in *εὐγάλοι* ; as *ἀφέντης* for *αὐθέντης*, *ἔλαψ* for *ἔκαυσε*, *ἰχθήρῃσι* for *ἰχθήρουσε*.

16. The order of letters is sometimes changed, as *πίκρα* for *πίκρα*, *γρῶνίζω* for *γνωρίζω*. Comp. in H. *ἔπραθον* from *πέρθω*, &c. Perhaps the ancients took as great liberties in this respect as the moderns ; comp. the form *δίφρασαι* for *δίφθαρσαι*, in Ibycus, fr. 47, Bergk. Bernhardt derives the form from *διφᾶν*, the *φ* being placed for the digamma (Grundr. ii. p. 493), but Lobeck (Path. Gr. Serm. Elem. p. 496,) justly recognizes the authority of the writer from whom the passage is taken.



